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HINTS AND NOTIONS.

The freezing-points of drying oils. The following are given in *The Railroad Gazette* as the freezing-points of drying oils, some of which are in common use. Linseed and flax-seed oils freeze at 16 degrees below zero; poppy-seed oil freezes at 4 degrees below zero; walnut-seed oil freezes at 16 degrees below zero; prunella, a Japanese hemp-seed oil, freezes at 16 degrees below zero; castor-oil, sunflower-seed oil, and rape-seed oil freeze at 1 degree above zero; cotton-seed oil freezes at 28 degrees above zero; fish oils freeze at 32 degrees above zero. Some of the above are more properly half-drying oils. Linseed oil stands first in every good quality, except for its tendency to change color.

Chinese method of waterproofing cloth. It is said that the Chinese render not only the strongest cloth, but the finest muslin, waterproof, without injuring the appearance or quality of the article, by a composition, composed of half an ounce of white wax in a pint of spirits of turpentine. In a sufficient quantity of the mixture immerse the goods intended to be rendered waterproof, and then hang them in the open air till perfectly dry.

Matting. Matting gives a pleasant variation to gilding or silvering; when the work is quite dry, the process may be carried out as follows:—Take a little vermilion ground up with white of egg and red-lead, or yellow ochre and red-lead mixed with parchment size, or the terra di Siena slightly burnt, and mixed with a small proportion of red-lead; apply with a camel's-hair pencil.

To prepare old brass-work for re-lacquering. Boil a strong leg of wood ashes, add a small quantity of soap lees, put in the brass work, and the lacquer will be removed. Dip the brass in aquafortis sufficiently diluted to take off the dirt, wash in water, dry well, and apply the lacquer.

To lay the laquer on brass and tin. Clean the articles well, then heat moderately, lay on the lacquer with a proper brush the same as varnish and heat again. When the lacquer is dry and firm, repeat the operation until the required color is obtained.

To silver ivory. Immerse it in a weak solution of chloride of silver, and let it remain till of a deep yellow color, then take out and dip in water, after which expose to the sun's rays until black. On rubbing, the black surface will soon change to a brilliant silver.

To clean steel ornaments. Dip a small brush into some paraffin oil, and then into some emery powder—such as is used in the knife-machines—and well brush the ornaments, and all the rust will soon come off; polish with a dry leather and duster.

To prevent polished steel from rusting. After cleaning, and when not in use, take a cloth, with a very little sweet oil on it, and wipe the articles over so as to slightly, but evenly, oil the surface.

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HINTS AND NOTIONS.

To nickel small articles. Many unsuccessful attempts have been made to nickel small articles by boiling, just as pins, hooks and eyes, etc., are silvered or tinned. The American Manufacturer states that a Nuremberg chemist (Dr. Karsner) has succeeded in coating metals with an alloy resembling German silver, thus giving them a handsome finish, and making the surface more durable and permanent than that of tin or silver. He first melts together one part copper and five parts tin—preferably the Australian. The alloy is granulated as usual, but not too fine, and then mixed with water and cream of tartar, as free from lime as possible, into paste. To each two hundred parts of the granulated alloy is added one part ignited oxide of nickel, and the articles are laid in it. After boiling a short time, they become beautifully plated. Some fresh oxide of nickel must of course be added from time to time. Brass and copper articles can easily be plated in this manner without previous preparation; those of iron must first be copper-plated. By adding some carbonate of nickel to the above bath, or to a common white bath, and boiling, a coating richer in nickel is obtained, and darker, varying in color from that of platinum to a blue black, according to the amount of nickel salt added.

To transfer prints to wood. First varnish the wood once with hard white varnish, then cut off the margins of the print, which should be on unsized paper. Wet the back of it with a sponge and water, using enough water to saturate the paper, but not so as to be watery on the printed side. Then, with a flat camel-hair brush, give it a coat of transfer (spirits of wine), varnish on the printed side, and apply it immediately, varnished side downwards, on the wood-work, placing a sheet of paper on it and pressing it down evenly with the hand till every part adheres. After standing a short time gently rub away the lack of the print with the fingers, till nothing but a thin pulp remains. It may require being wetted again before all that will come (or rather ought to come) off is removed. Great care is required in this operation, that the design or printed side be not disturbed. When this is done, and quite dry, give the work a coat of white hard varnish, and it will appear as if printed on the wood.

Tempering steel. More tools are ruined by over-heating, cold-hammering, and over-tempering than can be redeemed by all the new recipes that have been invented. The only way that is really good is first to find a brand of steel that is good and suitable for the tools to be made, and stick to it. Next find by a few trials the lowest heat that will harden it in pure water at seventy degrees, or ordinary shop temperature. If steel is hardened at the lowest heat, the temper will require drawing very little—i.e. to a pale straw, full straw, brownish yellow, but not deeper, unless for wood-working tools with thin cutting edges, when a full brown may be desirable.

To enamel jewelry. The backs of watches and numerous articles of jewelry are enamelled by first engraving them so as to make depressions to hold the pulverized enamel, which is burned in, and the whole polished down to a uniform surface.

To bronze steel. Cover the parts to be bronzed with olive oil, and expose to the steam of a kettle of boiling water, which will bronze them effectually.

To lacquer silvered articles. The parts are previously protected by a coating of whites of eggs, and the lacquer applied as usual when the sizing of egg is dry.



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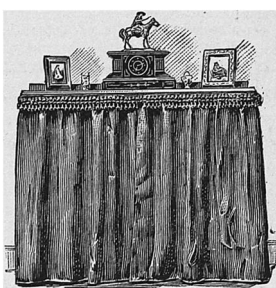


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HINTS AND NOTIONS.

Luminous paint. For making luminous paint the following has been given: Take oyster shells and clean them with warm water; put them into the fire for half an hour; at the end of that time take them out and let them cool. When quite cool pound them fine and take away any gray parts, as they are of no use. Put the powder into a crucible in alternate layers with flowers of sulphur. Put on the cover, and cement, with sand made into a stiff paste, with beer. When dry, put over the fire and bake for an hour. Wait until quite cold before opening the lid. The product ought to be white. You must separate all gray parts, as they are not luminous. Mix into a thin paint with gum water, as two thin applications are better than one thick one. This will give a paint that will remain luminous far into the night, provided it is exposed to the light during the day.

The celebrated French polish. To one pint of spirits of wine add two ounces of gum shellac, and half an ounce of gum sandrac; place the whole over a gentle fire, frequently stirring it till the gums are dissolved. Then make a roller of lint, put a little of the moisture upon it, and cover that with a soft linen rag, which must be slightly touched with cold-drawn linseed oil. Rub them into the wood in a circular direction, covering only a small space at a time, till the pores of the wood are filled up. After this, rub in, in the same manner, spirits of wine, with a small portion of the polish added to it, and the effect will be complete. If the article to be polished has been previously waxed it must be cleaned off with glass paper.

Gold varnish. A permanent gold varnish, says a writer in *The Furniture Gazette*, which does not lose its color by exposure to air and light, may be prepared in the following manner: Two ounces of the best garancine or artificial alizarine are digested in a glass vessel with six ounces of alcohol of specific gravity 0.833 for twelve hours, pressed and filtered. A solution of clear orange colored shellac in similar alcohol is also prepared, filtered and evaporated until the lac has the consistency of a clear syrup; it is then colored with the tincture of garancine. Objects coated with this have a color which differs from that of gold only by a slight brownish tinge. The color may be more closely assimilated to that of gold by the addition of tincture of saffron.

Hints on using cements. It will be readily seen that the uniting broken substances with a thick cement is disadvantageous, the object being to bring the surfaces as closely together as possible. As an illustration, we will suppose a plaster of Paris figure broken: a thick paste of plaster makes a botch; some well made carpenter's glue, which, being absorbed in the porous plaster, leaves merely a film covering the two surfaces. If well done, the figure is stronger there than elsewhere.

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To remove oil and paint from boards. Four ounces of Fuller's earth, one ounce of soft soap, one ounce soda or pearlash; mix with boiling water. Let it dry, scour off with soap and water. If the paint is of long standing, let the liquid remain some time to soak, adding thereto a little powdered lime, scrape off and finish as above.

Cement for woodwork. The following cement will be very hard when dry, and will adhere firmly to wood. Melt one ounce of resin and one ounce of pure yellow wax in an iron pan, and thoroughly stir in one ounce of Venetian red until a perfect mixture is formed. Use while hot.

To gild without gold. Mix dry saffron in powder with equal quantity of purified yellow orpime, grind them well together; let them stand in covered jar in hot stable manure for three weeks. It may be used for almost every purpose for which gold paint or leaf is applicable.

To clean old oak furniture, etc. Wash it in warm beer or weak soda, dry with clean cloth, then, in a gallon of strong beer, boiling hot, add one ounce of beeswax and one ounce of coarse sugar, brush it on, and when dry polish with hard brush or coarse woolen cloth.

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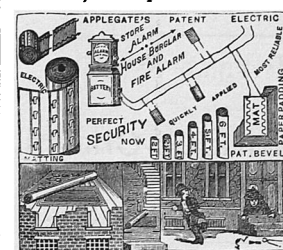
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HINTS AND NOTIONS.

To prepare seaweeds. Wash the seaweed in fresh water, cut the paper to the required size, place it on a plate with fresh water, and spread the plant on the paper with a camel's-hair brush, making it look as natural as possible; then raise out of the water, and place in a slanting position, to let the water run off; put over some blotting paper and place between an old book, or between two pieces of cardboard, and well press. When dry, gum the specimen in a scrap book. To make these specimens retain a fresh appearance, brush over them a solution of spirits of turpentine, in which a little gum mastic has been dissolved.

Varnish unaffected by spirit. Mix two ounces of mastic with half pint spirits of wine, allow to stand forty-eight hours, occasionally shaking, then decant the liquor and dissolve the residue in ether. Apply in the usual way. The decanted portion is an ordinary spirit varnish, and may be used as such.

Varnish for plaster casts. Take half an ounce of tin, together with the same quantity of bismuth, and fuse in a crucible. When perfectly dissolved, add half an ounce of mercury. This substance, when mixed with the white of an egg, forms a beautiful varnish for plaster casts.

Polish for painted wood, etc. Mix in four ounces of methylated spirits of wine, three drachms oil of almonds, quarter of an ounce gum myrrh, and one ounce orange shellac; dissolve in warm water in a bottle by shaking occasionally.

Gold lacquer varnish. Take one quart spirits of wine, two ounces ground tumeric, two drachms powdered gamboge, seven ounces powdered gum sandarac, and two ounces shellac. When dissolved and well mixed, strain and add three ounces turpentine varnish.

To polish new wood. First give a coat of isinglass dissolved in water very thin, smooth it over with fine glass paper, then dissolve in four ounces of wood naphtha, one ounce of orange shellac, and two drachms of benzoin. Stain with dragon's blood to color required.

Cement for china, glass, etc. Dissolve half an ounce gum acacia in a wine glass of boiling water, add plaster of Paris to form a thick paste, apply with brush to the parts to be united.

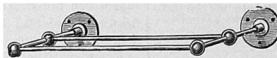
Varnish for leather. Mix one part of drying oil with one of copal varnish in an iron vessel; then add pulverised lamp black and spirits of turpentine, and set the whole over a fire.

Red japan. Mix lake or vermillion with flake white and starch. Temper with mastic varnish.



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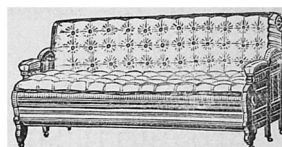
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BOUGHTON & TERWILLIGER, 224 Street, under Fifth Avenue Hotel, New York.

For Sale by Dealers in
PAINTS AND PAINTERS' SUPPLIES.

HINTS AND NOTIONS.

Bronze statues. The objectionable dark coating which most bronze statues soon acquire, with the look of cast iron, does not consist, according to Herr Brühl, of sulphuride of copper, as commonly supposed, but of a mixture of coal dust, sand, etc., with oxides of the bronze metals. It is not removable, either mechanically or by treatment with dilute sulphuric acid; but, on the other hand, it may be very quickly and completely washed off by means of a concentrated solution of carbonate of ammonia, applied with brushes. Thereupon a layer of patina is formed, which guards the statue against fresh formation of the dark coat. The work should, of course, be entrusted only to skilled men. Another method is to paint the statue, at intervals of a few weeks, repeatedly with a solution of twenty parts of anhydrous vinegar in one hundred parts of bone oil. The acetate and oleate of copper salts thus produced form first a thin green layer, which hinders the attachment of dirt and dust, and occasions further patina formation.

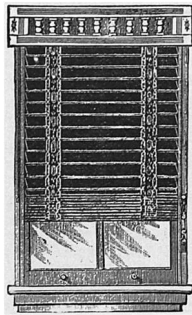
The silvering of mirrors. An improvement in silvering mirrors, by which excellent results are obtained, and which, at the same time, spares the workmen the danger of exposure to the effect of mercurial vapors, has just been awarded a prize of two thousand five hundred francs by the French Academy. The inventor is M. Lenoir, and his procedure is substantially as follows: The glass is first silvered by means of tartaric acid and ammoniacal nitrate of silver, and then exposed to the action of a weak solution of double cyanide of mercury and potassium. When the mercurial solution has spread uniformly over the surface, fine zinc dust is powdered over it, which promptly reduces the quicksilver, and permits it to form a white and brilliant silver amalgam, adhering strongly to the glass, and which is affirmed to be free from the yellowish tint of ordinary silvered glass, and not easily affected by sulphurous emanations.

To silver ivory. Make a strong solution (a drachm to two ounces) of lunar caustic; protect such parts of your design as are not required to be acted on by copal varnish; then immerse the ivory work in the solution; when it becomes yellow remove it to a glass vessel containing distilled water and expose to the rays of the sun. In a short time it will become black in those parts that are not protected; it should then be removed from the water, wiped dry, and rubbed well with a piece of soft leather, when the design will appear on the ivory in a metallic state. Clean off the varnish and burnish. Particularly recommended for ornamenting tablets, paper knives, marking crests on table knives, or, in fact, anything that requires ornament or cypher.

To gild, etc., cast iron. Cast iron cannot be gilt or silvered well by direct deposit. Copper or bronze deposits are better, though not perfect; but if the iron is tinned, the coat is adherent, and will readily receive the other metals.

To whiten ceilings or walls. Break down in water the best whiting, add best size—if double size, half water may be used. You may add a small piece of blue-black and a little turpentine.

To regild. Well clean the metal or other article and use gold or other lacquer.



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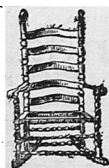
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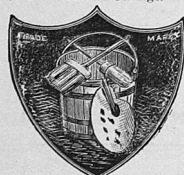
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And Fresco Paints, an unequalled preparation for Walls and Ceilings.



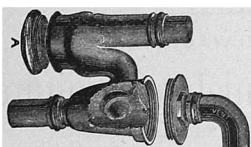
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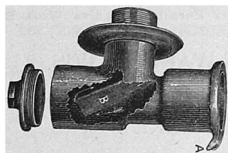
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HINTS AND NOTIONS.

Readers writing to any advertiser found in our pages will kindly mention *The Decorator and Furnisher* in their letters.

To polish sea shells. Rough sea shells can be polished smoothly by first rubbing them down with a file, then with emery paper, and finishing off with rottenstone or tripoli. Some shells, when polished, have a very beautiful appearance; but those which possess the most variegated hues and glossy surface are found so in their natural state. Many shells naturally possess so fine a polish that no preparation is considered necessary for placing them in the cabinet. In general, however, it happens that when shells become dry, they lose much of their natural lustre. This may be very easily restored by washing them with a little water in which a small portion of gum arabic has been dissolved, or with the white of an egg. This is the simplest of those processes which are employed, and is used not only by the mere collector, but by the scientific arranger. There are many shells of a very plain appearance on the outside, by reason of a dull epidermis or skin, with which they are covered. This is removed by steeping the shells in warm water, and then rubbing it off with a brush. When this is done, the labor and care, though great, have a reward proportionate.

A pleasing remedy for damp houses. People who are unfortunate enough to live in damp houses, particularly near undrained land, are apt to think that there is no help for them save in removal. They are mistaken. Successful experiments have shown that it is quite possible to materially improve the atmosphere for such neighborhoods in a very simple manner—by the planting of the laurel and sunflower. The laurel gives off an abundance of ozone, whilst the sunflower is potent in destroying the malarial condition. These two, if planted on the most restricted scale in a garden close to the house, will be found to speedily increase the dryness and salubrity of the atmosphere, and rheumatism, if it does not entirely become a memory of the past, will be largely alleviated. Few people are aware of the anti-malarial properties of the sunflower.

Wall coating. The *Gewerbe-Blatt* of Zurich gives a receipt for a solution said to prevent the action of moist atmosphere upon walls. A wall exposed to cold and moisture should be, it says, coated with a compound of three-quarters of a pound of soap dissolved in ten pounds of boiling water, care being taken in applying it to avoid the formation of bubbles. A little alcohol assists in dissolving the froth, and causes the solution to penetrate deeper into the wall. A second coating is added after twenty-four hours, composed of a solution of sulphate of alumina, about half a pound in thirty pounds of water. The coating obtained is, it is added, impermeable. If the first coat is not dry and hard in twenty-four hours, it must be left a longer time.

Foul air and musty rooms. In many rooms there is always a musty smell on a wet day in summer. Why is this? Because the windows are shut to keep out the rain, while the fireplace is shut to keep out the soot. It is almost a note of a good housemaid to close the valve of the stove as soon as the fires are left off; and if this remains closed, the ventilation of the room throughout the summer is left to depend on the windows alone. In other words, is suspended at night, and when even there is much wind or rain in the day. If Dr. Parker's rule never to stop up the chimney and never to close the regulator were more attended to, much less foul air would be breathed.

Japanese painting. Prepare your ground in black or other color, when dry smooth the surface with glass paper, finish with the best copal varnish; array your withered leaves, etc., to form trees, flowers, etc., fix them on with gum, brush over with size or isinglass, finish with varnish.

Stopping for walls. Mix fine sifted lime and plaster of Paris. When applied and dry, rub down with glass or sand-paper, spread over a level board, then dust for sizing.

Furniture and carved work polish. One ounce of best resin, one ounce of best benzoin, dissolved in one pint spirit varnish. Apply with a brush in a warm place.

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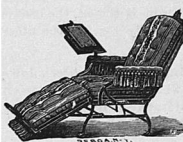
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 FINE CASE FIXTURES IN GREAT VARIETY

HINTS AND NOTIONS.

Readers will please mention The Decorator and Furnisher in writing our Advertisers.

Varnish for glass. Terquem prepares a varnish for glass, on which drawings can be made either with Indian ink or with ordinary ink. Four parts of gum mastic and eight parts sandarac are placed in a well closed bottle with eight parts of 95 per cent alcohol, warmed in a water bath, and then filtered. When used, the glass is heated to from 123 to 140 degrees, and the varnish poured over it. After the drawing is done it is covered with a weak solution of gum. The varnish is very hard, and on warm glass it is brilliant and transparent, but when cold it is opaque, and absorbs the ink. It can be employed for putting labels on glass bottles, etc. A thin solution of gelatine applied to a plate of glass which is supported horizontally till dry, makes a good surface for pen and ink drawings for transparencies.

Plaster as a protection from fire. After the conflagration in Paris, it was generally found that, with good plaster work over them, beams and columns of wood were entirely protected from the fire. In cases where limestone walls had been utterly ruined on the outside by the flames passing through the window openings, the same walls, internally, escaped almost unscathed, owing to their being coated with plaster.

To make white shellac varnish. Dissolve one part pearl ash in about eight parts water; add one part shellac and heat the whole to the boiling point. When the lac is dissolved cool the solution and saturate it with chlorine until the lac has all settled. When it is dissolved in alcohol, it forms a varnish which is as transparent as any copal varnish.—*Fortch. der Zeit.*

Cheap oak varnish. Two quarts boiled oil, and a half pound litharge, three quarters gum shellac, one ounce gum, all boiled together, and stirred up till dissolved; then take off the fire and add two quarts turps. When settled strain into a bottle and cork for use.

Fine French polish. Dissolve in camphorated spirits of wine gum copal in warm water, shake it well, thin for use with rectified spirits of wine.

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HIGH GRADE DECORATED WINDOW SHADES FOR DWELLINGS AND STORES.

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 Safety Invalid Elevators a specialty. Established 1855
 Nearly 87,000 of our arrangements now in use. Repairing or altering at the shortest notice. JAS. MURTAUGH.

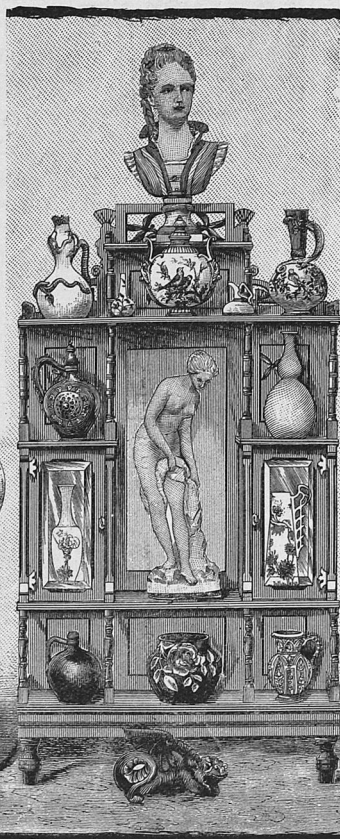
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- " 3.—Vase in Crown Derby.
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- " 5.—Jug in Royal Worcester.
- " 6.—Jug in Hungarian Faience.
- " 7.—Pot in Luneville Faience.
- " 8.—Vase in Doulton Pottery.
- " 9.—Column in Leeds Pottery.
- " 10.—Jug in Leeds Pottery.
- " 11.—Jug in Old Hall.
- " 12.—Spiral Satin Glass Vase.
- " 13.—Jug in Carlsbad Ivory Ware.
- " 14.—Shell in Burmanloff Pottery.
- " 15.—Jug in Blue Flemish Ware.
- " 16.—Garden Seat in Burmanloff Pottery.
- " 17.—Parian Marble Venus at Bath.
- " 18.—Pot in Leeds Cardinal Yellow.
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Gilding on steel. An old process, which, however, is by no means universally known, is as follows: By shaking a solution of gold leaf in aqua regia, with either oil or naphtha, the gold will leave the acids to combine with the other liquid. Polished steel surfaces, such as knives, scissors, etc., on being plunged into this solution, when dry, become covered with a coat of gold, which is an excellent preservative from rust. Letters, designs, etc., may be traced by means of a pen, pointed stick or brush, and, as the ether evaporates, the gold will remain fixed.

Gold composition for bronzing. Gold composition for work intended to be bronzed, such as small machine tools, bookwork, etc., is prepared by a mixture of chrome yellow and varnish. The chrome is well ground with a muller into the varnish. This gives the bronze, especially the gold, a fuller tint than if rolled with the plain varnish only. It answers equally well for copper, citron or emerald bronze. To give silver bronze a deep appearance, the ordinary black ink may be used.

Silver plating that will not scale in burnishing. To prepare steel or brass articles for silver plating, so that the silver will not scale off when burnished, immerse the article for a few minutes in a hot solution of potash or soda, rinse (without touching), in water, dip in dilute nitric acid, remove and scour with a stiff brush, and fine sand if necessary. Then attach the wire, dip again momentarily in the acid, pass quickly through clean water, and immediately place in circuit in the bath.

To gild iron. Half pint tartar, six ounces linseed oil, six ounces yolk of eggs (boiled hard and broken fine), one and half ounce aloes, thirty grains saffron, six grains turmeric. Boil all together in an earthen vessel standing in another containing boiling water; thin with oil.

Linseed oil varnish. Take eight pounds linseed oil, and boil for one hour, then add one pound best resin, previously powdered, and stir until the resin is perfectly dissolved. Add half a pound turpentine; when cool, it is ready for use.

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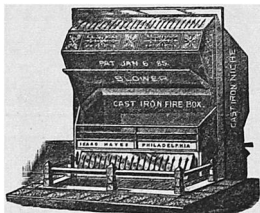
HINTS AND NOTIONS.

Mrs. A. McD. asks "What is Madras curtain goods and are there several sorts of goods by that name?"

Madras curtain goods is, correctly, a sheer cotton fabric, with figures of various sorts woven in it. The woven parts have the appearance of wool, but there is very little if any wool in the most of them. The peculiarity of the goods is that the threads are cut away after the flower or figure is woven, giving the edges of the work a slightly fringed appearance. The fringed side is the right side, and the goods should always be put up in that way. There is another grade of goods that is known to the trade as "Crete." It resembles Madras goods in some respects and by some persons is called Madras goods. The printed stuff that is sometimes called Madras muslin is merely printed lawn. Madras muslin as an article of trade can scarcely be said to have an existence. It would simply mean the plain goods before the figures are woven in. Strictly speaking, according to the best authorities, there is but one sort of Madras curtain goods and that is the woven stuff described above. Careless dealers and more careless writers have given the name Madras to a great variety of fabrics, but altogether incorrectly.

Japanese fans are quite important items in decorative furnishing. They are put up singly or in groups. Some folding fans are used in place of bows for the middle of loopings in lambrequins or where folds are caught up at one side. There is a very great variety in these fans, the flat ones being in all sizes, from a few inches to three or four feet across, while the folding fans are nearly as large. Some of them being used as fire screens and having little standards, in which the fans are set when spread. There are some exquisite specimens of Japanese embroidery on crape and silk shown in fan mounts, especially in the flat fans, where the work is alike on both sides and mounted on a hoop or frame. A good many of these fans have been cut up and the embroidered part used in other ways for fancy work and many ornamental purposes for which it is especially suitable.

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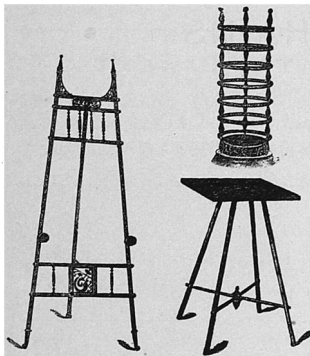
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To make horns look like tortoiseshell. Now that mounted horns are used so much for mantel ornaments it may interest some of our readers to learn how they may be made to assume the appearance of tortoiseshell. The change may be effected by mixing up an equal quantity of quick lime and red lead with strong soap lees, laying this mixture on the horn with a small brush, in imitation of the mottle of tortoiseshell; when the coat is dry this course is to be repeated two or three times. Or take an ounce of powdered litharge and half an ounce of quick lime, together with a sufficient quantity of liquid salts of tartar to make it of the consistency of paint. Apply it with a brush in imitation of tortoiseshell, and in two or three hours wash the surface with water; if not deep enough the stain may be repeated.

A pretty lamp mat is made of four shades of olive green worsted, knit in garter stitch, on medium sized needles, into a strip three yards long and eighteen stitches wide. This is damped and ironed, then one edge is cut off and raveled out to within a quarter of an inch of the other one; this is left to be sewed on by. The bottom is made of a piece of paste-board about nine inches square, and covered on both sides with some dark material. The raveled strip is sewed into this in rows, commencing from the outside with the darkest shade, each row lapping sufficiently to hide the edge of the previous row, where it is sewed.

Gold colored varnish. Pound separately four ounces stick lac, four ounces gamboge, four ounces dragon's blood, four ounces annatto, and one ounce of saffron; put each of them separately into a quart of alcohol, and expose them for five days in a narrow mouthed bottle to the sun, or in a very warm room, shaking them every now and then in order to hasten the solution. When melted, mix for use.

Varnish for gilt ornaments. Take gum-lac in grains, gamboge, dragon's blood and annatto, of each twelve and a quarter ounces; dissolve each resin separately in five pints of alcohol, and make two separate tinctures with the dragon's blood and annatto in a like quantity of spirit. Mix a proper proportion of each together to produce the shade required.

A few rugs suffice to set off the marquetry floor of a room. Besides being directly laid and attached to the floor by glue, marquetry is prepared in folding sections. Prepared hard oil finishes, such as white, light walnut and ebony are turned out by manufacturers, which preserve and heighten the natural color of all woods.

Gold ink. Honey and gold leaf, equal parts; triturate until the gold is reduced to the finest possible state of division, agitate with thirty parts of hot water and allow it to settle. Decant the water and repeat the washing several times, finally dry the gold and mix with a little gum water for use.

A cement very much used at the present day in China and Japan is made from rice. It is only necessary to mix rice flour intimately with water and gently simmer the mixture over a clear fire, when it readily forms a delicate and durable cement.

Insects may be destroyed with hot alum. Put it in hot water, and let it boil until the alum is dissolved. Apply hot, with a brush, and all creeping things are instantly destroyed without danger to human life or injury to property.

Varnish for prints, maps, etc. Dissolve two ounces balsam of Canada in four ounces spirits of turpentine.

Furniture varnish. Take white wax six ounces, oil of turpentine one pint. Dissolve by gentle heat.



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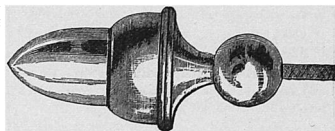
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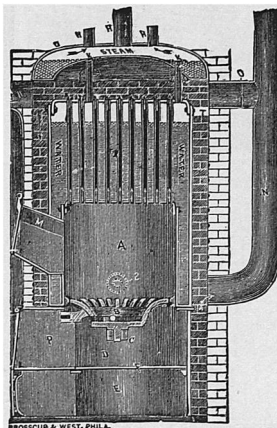
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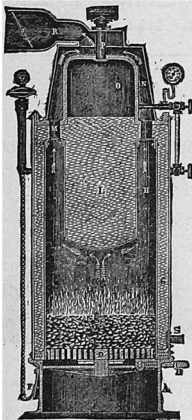
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HINTS AND NOTIONS.

How to bronze china, wood, glass, etc. One method of bronzing wood, china, glass, etc., consists in the application of fine bronze powders, differently colored, and of a concentrated solution of 80 deg. B. of soluble glass, prepared with potash or silicate of potash. The articles are first coated by a brush with a thin and uniform layer of soluble glass, after which the bronze powder is put on by means of a dredger. The objects treated are then dried in the air or in a room at a moderate heat and the superfluous bronze powder which has not been attached to the glass is brushed away with a large camel's hair brush. The bronze powder and glass are so thoroughly united and adhere so firmly to the objects treated, that they cannot be taken off by washing either with spirits, ether or water. They can also be burnished with an agate burnisher. Where stoves and fireplaces have been treated in this manner, the application will not be injured by the heat. A very useful application of this process is the renovating of worn or damaged picture frames, cornices, etc. As bronze powder is made in different colors and shades, the application of this process for ornamental purposes is capable of much extension.

Bronzing composition for copper, brass, zinc, etc. A composition of about six parts sulphate of potassium or similar sulphate, six parts of salt of lead, twelve of ammonia or similar salts, three parts acetic acid, three of hydrochloric or similar acids, when in combination, form a mixture with which Mr. L. J. Roucou gives to articles manufactured of copper, brass, zinc, or other metals, the color of bronze, as desired, by bath or with a brush.

Slippery elm bark is a good remedy for scaly boilers, and has been successfully used for a number of years. It is placed in the boiler and left there, the scale falling off in flakes, which should be at once removed.

To prevent the smoking of a lamp. Soak the wick in strong vinegar and dry it well before you use it. It will then burn better and give much satisfaction for the trifling trouble taken in preparing it.

Japanner's gold size. Three quarts boiled oil, one pound litharge, one pound gum shellac, all boiled together till dissolved; take off the fire, and add one quart turpentine. Strain off into a bottle.

To bronze zinc fret-work. Coat the metal with very thin gold size, and when nearly dry rub on a sufficient quantity of red bronze (bronze powder), dry, and burnish.

A brilliant black varnish for iron stoves and fireplaces is made by stirring ivory black into ordinary shellac varnish.

Oilings with linseed oil will save wood from worms.

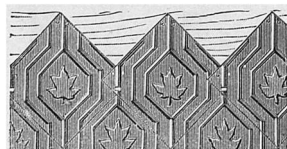
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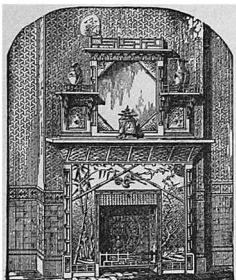
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HINTS AND NOTIONS.

To coat metal surfaces with glass. The following method has been suggested for coating metal surfaces with glass, which may be found to answer various purposes. Take about one hundred and twenty-five parts, by weight, of ordinary flint glass fragments, twenty parts of carbonate of sodium, and twelve parts of boric acid, and melt. Pour the fused mass out upon some cold surface, as of stone or metal, and pulverize when cool. Make a mixture of this powder with silicate of soda—water glass—solution of 60° B. With this coat the metal to be glazed, and heat in a muffle or other furnace until it has fused. This coating is said to adhere very firmly to steel or iron.

To mould brass. Malleable brass is made by alloying thirty-three parts of copper and twenty-five parts of zinc, the copper being loosely covered with the zinc in the crucible. As soon as the copper is melted pure zinc is added. The alloy is then cast into molding sand in the shape of bars, which, it is said, are malleable into any form when still hot.

To make brass soft, heat it to a low red and plunge in water. It cannot be hardened except by rolling and hammering.

Tin wash for brass. To put a white coating on brass with block tin, commonly known as "white washing," boil together six pounds of cream of tartar, four gallons of water, and eight pounds of grain tin, or tin shavings, for half an hour in a porcelain-lined vessel; put the clean brassware in the boiling liquid for a few minutes, or until properly coated. A boiling solution of potassium or sodium stannate, mixed with tin turnings, may be employed instead of the above.

To detect iron from steel tools. It is difficult, says a Belgian journal, to distinguish between iron and steel tools. They have the same polish and workmanship; use will commonly show the difference. To make the distinction quickly, place the tool upon a stone, and drop upon it some diluted nitric acid (four parts of water to one of acid). If the tool remains clean, it is of iron; if of steel, it will show a black spot where touched with the acid. These spots can be easily rubbed off.

To protect brasswork. Yellow brass may be made to keep its color without appearing varnished, by means of a thin varnish of white shellac or a coating of collodion. It will retain its color for a long time without a protective coating of any kind, if the finish is sufficiently fine. A light film of gold is the best possible coating for fine brass work.

To bronze copper. Clean the surface, then brush it over with a solution of sulphate of iron, acetate of copper, or peroxide of iron; heat it cautiously and gradually, rub off the powder and examine. If not a good bronze color, repeat the process.

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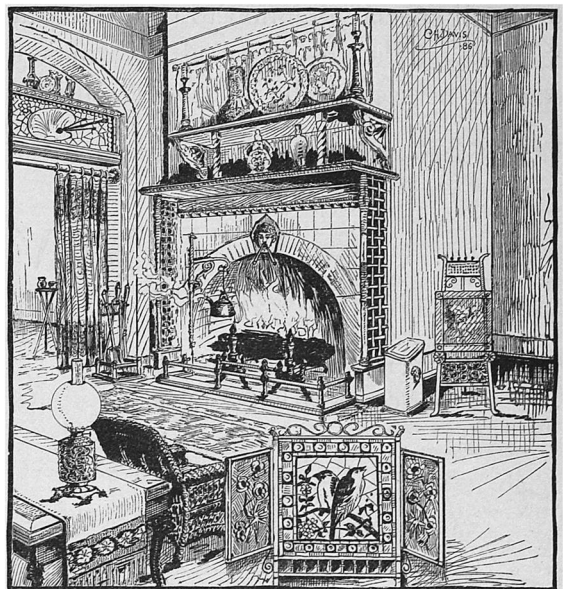
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